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ABSTRACT

This course outline, intended for ninth and/or tenth grade students, is designed to: (1) help students develop evaluative criteria for various art forms; (2) become aware of the interrelationships of the arts; and (3) realize that all art forms are part of the individual's attempt to reflect upon and interpret the world in which they live. In the section entitled "Introduction to the Arts," there are 14 lessons on the nature of art, 8 lessons on the skills necessary for creating art, and 10 lessons on the extent of interrelation between the arts. In the section entitled "Art: A Mirror for Man," 48 lessons are devoted to a survey of the principles underlying the elements, characteristics, and expression of Classicism, Medievalism, the Renaissance, the Baroque, Romanticism, and Modernism with the objective of teaching students how these major movements have influenced artists. The section entitled "New Art Forms and A Re-evaluation of the Criteria for Judging Art," considers in 10 lessons the contributions of the camera, electronic music, concrete poetry, and happenings as theater to the world of art. A list of 29 suggested discography items and a 40-item bibliography are included. (AEM)

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The Interrelationship of the Arts

A course in aesthetic criticism and appreciation

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The Interrelationship of the Arts

A course in aesthetic criticism and appreciation

BOARD OF EDUCATION OF THE CITY OF NEW YORK
DIVISION OF EDUCATIONAL PLANNING AND SUPPORT

ACKNOWLEDGMENTS

This curriculum publication, The Interrelationship of the Arts: A Course in Aesthetic Criticism and Appreciation, was prepared under the supervision of Dr. Arnold Webb, executive director of the Division of Educational Planning and Support (DEP&S).

Charlotte Frank, acting director of the Center for Curriculum Development (DEP&S), and Florence Jackson, director of the Center for Humanities and the Arts (DEP&S), provided overall supervision.

The course of study was conceived and written by Barbara Pollard, a teacher at the High School of Music and Art, with the cooperation and assistance of Edith Del Valle, chairman of the vocal department of the High School of Music and Art, and Lawrence Kassan, a Fine Arts teacher at the same school. Ms. Pollard saw the course as a way of fulfilling a long-felt need; i.e., a course in aesthetic appreciation and criticism, as well as a method for facilitating the integration of the two student bodies from the High School of Music and Art and the High School of Performing Arts.

Rosemary Stroer, program developer of the Center for Curriculum Development (DEP&S) edited the final manuscript. Editorial assistance was provided by Marie Bobetsky. Joseph Feld, of the above office, and Lawrence Kassan collaborated in producing the cover design.

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INTRODUCTION

"The starting point for all systems of aesthetics must be the personal experience of a peculiar emotion. The objects that provoke this emotion we call works of art."

Clive Bell in Art.

Two recent studies of the arts in American education, Coming to Our Senses (a 1977 panel report, David Rockefeller, Jr., Chairman) and the National Assessment Report of Educational Progress (NAEP) report Knowledge About Art (Report No. 06-A-02) point out that although art education is offered at various levels and in various forms to many students, little or nothing is introduced in the way of aesthetic appreciation or criticism. In the language of the NAEP report, for the American student art is more in the "doing" than in the "knowing." The Rockefeller report claims that over half the students in "advanced" art classes are in need of what the report calls "aesthetic remediation."

It is our belief that a lack of aesthetic understanding limits not only the ability to create art and to appreciate it, but also narrows our vision of ourselves. We are convinced that if students know not only what they like but also why they like it, they will increase their knowledge of both art and themselves. To this end, the course that follows moves repeatedly from the "object" to the "personal experience," to an analysis of what in the object or the person has caused the experience.

This course, The Interrelationship of the Arts: A Course in Aesthetic Criticism and Appreciation, is intended for ninth and/or tenth grade students. It is designed to have students:

> develop evaluative criteria for various art forms;
> become aware of the interrelationship of the arts; and
> realize that all art forms are part of the individual's attempt to reflect upon and interpret the world in which he/she lives.

Although the course was conceived with the student of the High School of Music and Art and of the Performing Arts in mind, it is basically an introductory course in aesthetic appreciation and criticism. The structure of the curriculum is such that sections of it could be adapted or grafted on to existing courses; e.g., the opening unit on "What is Art?" might broaden the perspective of students examining a particular art form. A course in the Development of the Western World might benefit from the inclusion of the materials of Part II, "Art: A Mirror for Man."

It should also be noted that, although the curriculum provides specific materials for each section, other choices are possible. Selection of materials will depend on teacher assessment of student needs.

The committee recommends that the course, as originally conceived (i.e., for the students of a high school that specializes in the arts) be offered to incoming students two or three times a week for a period of one school year. Although the course may be taught by one teacher, it is desirable to have a team of at least three specialists.

The course is intended as background for the study of the interrelationship of music, art, literature, and dance, in greater depth, and as enrichment material for the study of history and/or the humanities.

Arnold Webb
Executive Director

COURSE OUTLINE

THE INTERRELATIONSHIP OF THE ARTS:
A COURSE IN AESTHETIC APPRECIATION

FIRST TERM - INTRODUCTION TO THE ARTS (32 lessons)

A. What Is Art? (14 lessons)

1. Symphony vs. pop vs. rock
2. Magazine illustration vs. comic book vs. painting
3. Limerick vs. lyric vs. poem
4. Social dancing vs. folk vs. ballet

B. What are the necessary skills to create in each of the art forms? (8 lessons)

1. Music
2. Painting
3. Poetry
4. Dance
5. Drama

C. To what extent are the arts interrelated? (10 lessons)

1. Music for the dance
2. Dancer as dramatist and painter
3. Poet as lyricist; lyricist as poet
4. Novelist and poet as painters
5. Painter as poet and dramatist

SECOND TERM - ART: A MIRROR FOR MAN (48 lessons)

A. Classicism as an idea (14 lessons)
B. Medievalism (the Middle Ages, the "Gothic" in the 19th century) (7 lessons)
C. Renaissance (the new men, the old classicism) (4 lessons)
D. Baroque (from Bach to jazz, from Art Nouveau to Art Deco) (4 lessons)
E. Romanticism as a response (ancient Greece, 19th century England, 20th century America) (8 lessons)
F. The Modern World (the development of a subjective vs. an objective reality) (11 lessons)

NEW ART FORMS AND A RE-EVALUATION OF THE CRITERIA FOR JUDGING ART (10 lessons)

A. The Camera
B. Electronic music
C. Concrete poetry
D. Happenings as theater
E. Conclusion

WHAT IS ART?
(14 lessons)

Behavioral Objectives

Students will begin:

to see the differences in their own subjective-emotional response to acknowledged works of art;

to develop working definitions of a work of art;

to pinpoint the elements or characteristics that comprise a work of art and, in the process, develop a working vocabulary for art criticism;

to see that some of the characteristics of successful creation in one art form are similar to those in another.

Rationale

Great art is "great," first and foremost, because it elicits a different response in the viewer, listener, and reader. One does not respond to the Breck girl as one does to a Rembrandt painting, to doop-de-do as to Beethoven's "Fifth," even if one prefers doop-de-do. If students can become aware of the differences in their own responses, they will begin to form evaluative criteria for judging art, and to analyze and understand the elements of art.

Students will discover that there is no one definition for a work of art, although it is perhaps possible and necessary to judge good, better, and best. These attempts at evaluation will lay the foundations for aesthetic awareness and aesthetic criticism.

From an awareness of the difference in their own emotional responses to certain works, and their attempts to generalize about those works that produced the responses, students will begin to analyze the elements that have created the response; e.g., use of language, universality of conflict; shape, texture, light, or harmony; and rhythm.

By observing the arrangement of sound, rhythm, texture, and color in the works of composers, choreographers, painters, and writers, students will begin to understand techniques commonly used in many of the arts. The ability to see movement in poetry, in dance, and in paintings, as well as to hear

it in musical compositions, will be developed as students examine masterpieces.

Suggested Activities

1. Play two selections:

   dance movements from "Polovtsian Dances," by Borodin;

   "Tea for Two," or any thirties to fifties popular song with a clear melody line.

   Ask students to describe how each composition affects them, listing or stating the elements in the music which appeal to them most; e.g., rhythm, melody, orchestral sound, harmony, pitch.

   Students discuss: Would both compositions be considered works of art?

2. Play two selections:

   theme from the film "Rocky";

   "Toccata and Fugue in D Minor" by J. S. Bach.

   Using some of the elements of music discovered in the previous lesson's listening experience, ask the students to describe the feeling and idea suggested by the music. During this discussion, the teacher might introduce the concept of single melodic line vs. many melodic lines, and the length of time needed to express musical thoughts.

   Students discuss: Are both compositions, the Rocky theme and the Toccata, "masterpieces," or works of art?

3. Show two slides:

   a Rembrandt portrait;

   a Breck girl advertisement.

   Ask students to analyze the differences in their reactions to each.

   Name the elements of art (line, shape, texture, light and dark, color, mass, volume, space); define them.

   Students find and describe examples of each of the elements of art in their own environment; e.g., line - telephone poles, fire escapes; shape - buildings, doors. They record them and bring their observations to class for discussion.

4. Show slides of the following art work, objects, and design, with emphasis on:

   line in a drawing by Rembrandt, and a line drawing from a local newspaper;

   shape in a sculpture by Michelangelo, and a department store mannequin;

   texture in a Jackson Pollock painting, and in the pages of a fabric selection book;

light and dark in a Rembrandt portrait, and a magazine portrait;

color in a Matisse interior, and a color photo of an ordinary room interior;

mass in a Waterford crystal goblet, and a similar Woolworth glass goblet.

volume in the interior of a Gothic church, and a local department store;

space in a modern children's playground, and in a typical city school yard.

Students describe and contrast: What they see, sense, and feel about the works in relation to the elements of art listed above.

5. Read the lyrics of two songs:

"Can't Take My Eyes Off of You," or "You Light Up My Life";

"Dancing in the Dark" - by Harold Dietz.

Ask the students to write down the ideas and/or images suggested by each lyric.

After a few minutes, students respond to teacher-directed questions: Which lyric created more images? Why? How does Dietz's use of language differ from the other lyricist's?

6. Read two poems, while students listen:

"Roses Are Red, Violets Are Blue";

"How Do I Love Thee?" - by Elizabeth Barrett Browning.

Discuss the ideas and images suggested by each poem, and have students attempt to put Browning's poem into the rhythm of "Roses Are Red."

Students analyze: The elements (rhythm, imagery, conception) that make the Browning poem "different" from the first poem.

7. Ask a group of students to dance to the music of Alvin Ailey's "Wedding."

Ask students to examine carefully a slide of Brueghel's painting of peasants dancing at a wedding.

Students analyze the differences between social dancing and the ballet, or dance as an art form.

(Note: It is timely to introduce the concept of the choreographer as painter, as he/she consciously uses line, shape, mass, and space.)

8. Show slides of a Matisse tapestry and a piece of plaid or flowered fabric, and discuss which is more interesting (the effect of repetition vs. variety in design).

Students define design and pattern.

Read aloud Amy Lowell's poem "Patterns," while students read silently along or listen.

Follow with a discussion of the visual and aural patterns of the poem, and the life pattern the woman had hoped to break.

Students respond to: What heightens the tension in the poem? (the interruption of the pattern)

What serves to underline the tragedy? (the resumption of the pattern)

Students listen to Ravel's "Bolero" or Beethoven's "Fifth Symphony," and analyze the use of pattern and break, or interruption of the pattern, in the musical composition.

9. Name and define the principles of design (balance, rhythm, unity, variety, emphasis). Explain that the word "design" can mean "plan and/or composition."

Ask students to find and describe exceptions to each of the principles of design in their environment (e.g., exceptions to unity - scattered leaves; to rhythm - a blank wall).

Students analyze and compare the differences in design elements in:

Edward Hopper's Early Sunday Morning and a typical city street;

Edward Hopper's Gas and a local gas station;

Rodin's The Kiss and a photo of a Hollywood kiss;

Michelangelo's Moses and a male fashion model;

Rembrandt's Girl at an Open Door and the Breck girl in the magazine ads.

10. Fill eight 8-oz. glasses with water, each glass containing a different level of fluid. Strike the rim of each glass gently with a pencil.

Students note and record the pitches, in order of level of sound (from highest to lowest), identifying the exact glass with the sounded pitch.

From observation of the relationship between level of fluid and resulting pitch, students advise the teacher how to arrange the sounds to form a major scale.

Students record in their notebooks the amount of water in each glass after the "scale" has been completed, and discuss the "formula" to construct a major scale.

Students listen to a recording of Tchaikovsky's "Dance of the Sugar Plum Fairy," and graph the pitch. They perform the same activity with a Gregorian chant and discuss the affect each musical composition produces.

(To "graph" pitch, students may use regular notebook paper; they establish a base line and make dashes or dots in relation to it.)

11. Play one of the following:

"Syncopated Clock" by Anderson;

Hungarian Dance No.5 by Brahms;

"Sailor Dance" from the Red Poppy, by Glinka.

Encourage students to clap hands, stamp feet, tap pencils to the rhythm of the music.

Point out the accented and unaccented beats, the meaning of regular rhythm vs. syncopated rhythm, the meaning of measure and meter.

12. Using Vachel Lindsay's poem "General William Booth Enters Into Heaven," follow the same procedure as the activity in #11. Introduce students to the concept of metrical feet in poetry.

13. Ask students to observe and listen to the following:

A Rockette chorus line vs. a scene from a Martha Graham ballet;

A Mondrian painting vs. the layout for a supermarket ad;

A pop song based on the melodic line of a symphony, vs. the symphony;

A limerick vs. a poem.

In each case, students discuss the difference in the elements of composition.

As a homework assignment, students will collect as many definitions of art as they can, from dictionaries, books on the arts, etc., as preparation for a class discussion on - What is art?

14. Conduct a class discussion involving students, other teachers, and specialists (e.g., artists) on the subject, What is art? The purpose is to consider as many points of view as possible. There is no need to attempt to resolve the issue.

Anticipated Outcomes

Students will have begun to realize that the emotional and intellectual impact of acknowledged works of art is of different or particular intensity.

Students will see the difficulty, nevertheless, in forming a single definition of art.

Students will have a working vocabulary of art criticism, and with it an understanding of the elements in a particular art form which these words represent.

Students will realize that these elements are characteristics and/or qualities common to all art forms.

Students will have gained self-knowledge in the process of analyzing their own reactions to works of art.

Students will have increased their knowledge of specific works of art,

not only in their own area of interest but in others as well.

Students will have begun to see the artist as craftsman, as skillful manipulator of line, color, harmony, sentence structure, as well as inspired creator. (This awareness leads naturally into the next section of the curriculum.)

WHAT ARE THE SKILLS NECESSARY FOR CREATING IN EACH OF THE ART FORMS?

(8 lessons)

Behavioral Objectives

Students will:

become aware of the skills and knowledges necessary to the creation of a work of art in music, literature, dance, and the visual arts;

begin to see the similarity or "overlap" in the skills required for creation in the various art forms.

Rationale

The poet, to some extent, needs the painter's "eye." The composer, poet, and choreographer must have a keen rhythmic sense. The choreographer, like the painter, must be sensitive to line, color, and balance.

Students will examine the skills necessary to turn a melody into a symphonic composition; an intensely felt moment into a poem; an admired scene into a painting.

Suggested Activities

1. Pose the question: If you heard a marvelous melody in your head and were commissioned to compose a musical work for orchestra, what skills would you need?

   Identify the following elements.

   notation
   scales and key signatures
   melodic writing
   harmony
   instrumentation, tone color
   counterpoint
   transposition
   form
   rhythm, or rhythmic patterns
   meter, tempo marking

   Students discuss the importance of each element in composing music.

2. Play Tchaikowsky's "Nutcracker Suite," and ask:

   What elements did the composer employ in composing this music?

   In addition to a review of the musical elements listed in activity #1, introduce two new elements:

   Basic elements of music are found in the art of dance; e.g., movement, use of line, texture in dance (solo vs. ensemble work), harmony in dance (pas de deux, pas de trois).

   Ability of composer to bring a literary work to life musically; e.g., plot

of the "Nutcracker Suite" adapted from a story by E.T.A. Hoffman.

3. Ask students to record in their notebooks the elements of music as they relate to dance. Have them find other literary works whose plots or themes have been used to create ballets and/or great musical works.

4. Pose the question:

   If you saw a beautiful scene of figures in a landscape, what knowledge and skills would you need to draw or paint that scene?

   Ability to Draw

   use of pen, pencil, charcoal
   knowledge of anatomy
   knowledge of perspective (representation of objects in 3-dimensional space on a 2-dimensional surface)
   knowledge of composition

   Ability to Paint

   knowledge of painting media
   ability to mix and apply paint
   sensitivity to choosing and balancing lights, darks, tints, shades

5. Have students observe a slide or large reproduction of da-Vinci's The Last Supper. Ask:

   What skills and knowledges did the artist need to compose and complete this work of art?

   Knowledge of literature. Idea from the Bible; use of dramatic effect -- e.g., moment when Jesus announces that one of his followers will betray him.

   Composition. Balancing and unifying 13 figures around a table in an interior space; e.g., triangular figure of Christ centered and isolated from other figures. One-point perspective of architecture leads to the head of Christ.

   Characterization and Drama. Judas clutching the bag of silver; emotion of the denial. Optical illusion of the line of the walls and ceiling, pushing the scene of the table and the figures out at the observer.

   Materials and techniques. Fresco technique; colors applied directly to plastered wall.

6. Raise the question:

   If you wanted to write a love poem to the person you love, what skills would you need:

   Elicit from the students the need for:

   language
   sense of rhythm
   ability to see the abstract idea (love) in concrete visual terms

   Ask students to think of "images" of love; e.g., out-

stretched arms, two flowers leaning toward each other in an empty field.

Read Ars Poetica by Archibald MacLeish, and discuss with students the poet's choice of images for love, loneliness, etc.

Students find their own images for the abstractions MacLeish mentions and, if practical, write their own poem.

7. Read the bedroom scene from Romeo and Juliet aloud.

Raise the question: What skills and background did Shakespeare need in order to create this scene?

Guide students particularly to an understanding of Shakespeare's skillful use of:

poetry
drama
experience

8. Show film sequence from the ballet of "Romeo and Juliet."

Ask students:

What skills were required to create the ballet sequence?

Note: Introduce students to the multi-faceted roles of choreographer. As dramatist; as artist, having a compositional sense of line and texture; as poet, using movement as symbol; and as musician.

Anticipated Outcomes

Students will become aware of the skills required in various art forms.

Students will have a greater understanding of, and respect for, what fellow-students are doing when they become aware of the demands of other art forms.

TO WHAT EXTENT ARE THE ARTS INTERRELATED? (10 lessons)

Behavioral Objectives

Students will:

understand that the true artist-craftsman is knowledgeable in fields of art outside of his/her own area of talent and expertise;

see the artist-performer as a person of many talents.

Rationale

The artist, as composer, as playwright, as novelist, as poet, as lyricist, as painter, etc., is constantly in touch with current trends in art and has a broad background of knowledge in many areas. In the opera Macbeth, for example, the composer Verdi used his knowledge of literature, musical composition, and theater to create a work of great beauty.

Through examination of multi-media art, or a work in which the artist functions in more than one art form, the students will begin to see that the artist-performer usually possesses skills in more than one area.

Suggested Activities

1. Show a film sequence from two of the following:

   The Mikado - Gilbert and Sullivan;
   My Fair Lady - Lerner & Loewe
   West Side Story - Bernstein
   Otello - Verdi

   Students describe the skills needed to create the scenes they have just seen.

2. Show scenes from the film Black Orpheus. Raise the question: What did the composer have to know in order to create a score for this film?

   Students consider and discuss other art forms necessary to create the scenes in Black Orpheus.

3. Divide the class into several groups. Have each group select a familiar story from mythology, the Bible, or any other source.

   After choices are made, each group decides on the most dramatic scene within the story and uses it to develop a multi-media vehicle; e.g., a dance movement for an oral reading, an original film with music, a light show, a painting, etc.

4. Show scenes from the silent movie "Phantom of the Opera," or from any other silent movie.

   Students look for suitable music for the film's action and mood.

   Students decide what they would photograph or draw to advertise the film.

5. Show students a scene from DeMille's "Fall River Legend."

   Raise the question: Is "Fall River" simply a play without words? ... a ballet? ...a folk tale in mime?

   Tell the original Lizzie Borden story.

   Students compare it with DeMille's version.

   Students consider the use of dance as language, and the use of music to help create drama.

6. Have students read the Agricultural Fair scene from Madame Bovary.

   Students discuss the following:

   How would you film this scene?
   What would be appropriate background music?
   If you were to paint the scene, where would you focus attention:

7. Read Eliot's Preludes, while students read along silently. Ask the following questions:

   What images (pictures) do you see?
   How do these particular series of images make you feel?
   Could you paint these scenes? What colors would you use?

What background music would you use for a reading of the poem?...for a painting of it? ... for a film?

8. Read the lyrics of:

Simon and Garfunkel's "The Sounds of Silence";

"You Light Up My Life," or any other current pop song.

Play a recording of each selection.

Students discuss: Is a lyric different from a poem? When, or why, is it a lyric? At what point, or how, does a lyric become a poem?

9. Show students slides or reproductions of art works that involve music and the dance:

Egyptian wall paintings;
Frieze from the Parthenon;
della Robbia's Cantoria;
Caravaggio's The Musicians;
Brueghel the Elder's Wedding Dance;
Degas's paintings of the ballet;
Renoir's Le Moulin de la Galette;
Matisse's The Dance.

Students listen to the following musical selections, and match these as closely as possible to the visual representations suggested above.

Respighi's Old Dances and Airs, Suites 1 & 2;
Grieg's Wedding Day at Troldhagen;
Offenbach's Overture to Orghée Aux Enfers;
Stravinsky's dances from L'Histoire du Soldat.

10. Show a slide or reproduction of Millet's Man With a Hoe.

Students speculate on and discuss what the man in the painting may be thinking or feeling.

Students listen to a reading of Markham's "The Man With the Hoe."

Ask students to consider what the poet has done with the subject matter of the painting.

How much of what he wrote did he "see" in the painting?

How much of himself did he project on to it?

Anticipated Outcomes

Students will have begun to see the interdependency of the arts.

Students will have become aware that most great artists have been interested in, and frequently involved in, more than one art form.

Students will have understood graphically the many creative processes a painter, composer, writer, performer must experience before completing a multi-faceted work of art.

Students will have used the language of different fields of art, which will enable them to evaluate as well as appreciate these art works in a more precise manner.

SECOND TERM - ART: A MIRROR FOR MAN

Behavorial Objectives

Students will:

become aware of the environmental forces that influence creative accomplishments in art, music, dance, and literature;

begin to understand the reason for parallel development in various art forms, after seeing the artist within the context of his/her environment.

Rationale

Artists reflect the environment in which they create. At the simplest level, the Elizabethan painter's canvas reflects the flickering shadows of candlelit rooms, whereas his/her twentieth-century counterpart basks in the glow of the fluorescent bulb. At a more sophisticated level, the psychology-free Elizabethan world allows its Iago to be villainous because he so chooses, whereas his twentieth-century counterpart must have a rationale for evil, be it an unhappy childhood or overwhelming social forces.

The principles underlying the elements, characteristics, and expression of Classicism, Medievalism, the Renaissance, the Baroque, Romanticism, and Modernism are surveyed in this section, to provide students with an understanding of how these major movements have influenced artists.

As students begin to see the artists within the context of their environment, they will begin to understand why development in one art form has its concomitant development in another. It is no accident that the music of Tchaikovsky echoes the poetry of Wordsworth, which in turn finds expression in the paintings of Turner.

CLASSICISM (14 lessons)

Suggested Activities

1. Direct students to enter a classroom in which all the shades are drawn. The only light in the room comes from several candles surrounding one person, who is "sitting" for a portrait.

   Students describe and discuss the "light" and "dark" they see, the "lines," etc.

   Turn on the fluorescent classroom lights and raise the shades.

   Students discuss the difference the increased lighting makes in relation to what they see.

2. Show two slides:

   Uccello's The Battle of San Romano;

   Picasso's Guernica.

   Explain briefly the background of each battle.

   Students compare and contrast the two paintings. They should note the following:

   The use of color, as opposed to black and white;

   The use of costumes, as opposed to no costumes or uniforms;

   Representations of deep space and flat space;

   Emotional qualities of figures and animals, military vs. civilian;

   Intellectual qualities of two opposing sides; e.g., recognition that one will be the victor, as opposed to showing only the victims and the despair of defeat;

   The historical and/or technical changes reflected in the paintings.

3. Open the windows wide in order to hear the sounds of the city.

   Students note down all the sounds they hear. (This might also provide the basis for a homework assignment.)

   Play a recording of Gershwin's An American in Paris.

   Students analyze what Gershwin did to recreate the sounds of Paris; e.g., his use of rhythm, instrumentation, pitch, and harmony.

   Play a recording of Ferdie Grofé's Grand Canyon Suite.

   Students identify what sounds Grofé was listening to, and analyze what musical devices he used to imitate them.

4. Read two selections:

   Marlowe's A Passionate Shepherd to His Love;

   Eliot's The Love Song of J. Alfred Prufrock.

   Students read silently and listen; then discuss:

   Why is one poem so full of pastoral references, while the other is dominated by images of the city?

   Which images are softer? ...more alive?

5. Ask students to listen to, observe, and read each of the following examples of classicism contrasted with other types of art.

   Students analyze, after each contrast is offered, the difference between the classical and the other.

   Students should be able, after analyzing all six comparisons, to name the

basic characteristics of classicism; e.g., simplicity, proportion, symmetry, fairly definite form.

Examples of classicism vs. other types of art.

Haydn's Symphony #94, G Major, First Movement, and Tchaikovsky's Symphony #6, Fourth Movement;

Mozart's Eine Kleine Nachtmusik, and Dvorak's New World Symphony, Last Movement.

Myron's sculpture Discobolus, and Donatello's Mary Magdalene.

The Parthenon, and the Cathedral at Chartres.

The first 8 lines from Pope's Essay on Man, and the opening lines of Wordsworth's Intimations of Immortality.

Hamlet's soliloquy, and Willy Loman's scene in the kitchen in Miller's Death of a Salesman.

6. Review the fundamental elements of classicism:

   simplicity of design
   symmetry
   balanced proportions
   dignity of form

   Show reproductions or slides of classical painting, sculpture, and architecture; e.g., Greek vase painting; the Parthenon; the Athenian Agora; statues of Athena, Apollo.

   Students "imagine" the world in which these works of art were created, and judge what was considered important by interpreting the use of lighting.

7. Show a map of the ancient world. Explain some of the environmental influences on man in the ancient world, such as:
   social forces;
   philosophical attitudes;
   spiritual and ritualistic influences.

   Explain the symbolic conflict of the gods:

   Apollo
   reason
   orderliness
   control
   harmony
   the lyre and kithara (light, delicate sounding instruments used to represent these ideas)

   Dionysus
   unrestrained, excessive, demoniacal
   passionate
   rapture
   the aulos (a loud, strident reed instrument used to represent these ideas)

Note: To a great extent, "classicism" in art represents the triumph of Apollo. With a reasonably sophisticated group of students, one might use the conflict, or alternating triumph of Apollo and Dionysus "motif," for the study of the historical development of the arts.

8. Explain that much of what is called "classical" does not come directly from the ancient world but rather observes the principles of Apollo.

   Draw a diagram, as shown for activity #7, on the board, which arranges according to the elements listed on the diagram:

   a scene from the ballet "Swan Lake;"

   a scene from DeMille's "Fall River Legend," or from any Martha Graham ballet.

   Students discuss why one is "classical" and the other is not.

   Have a group of dance students demonstrate a classical ballet and a modern dance movement.

   Students discuss why one is "classical" and the other is not.

9. Show slides of:

   daVinci's The Last Supper;

   Dürer's The Four Apostles.

   Students discuss in which ways daVinci's painting is "classical" while Dürer's is not.

   Students analyze how the classical choreographer's use of line is similar to the classical painter's.

10. Play the "Clock Movement" from Haydn's Symphony.

    Students discuss those elements in the music which exemplify:

    balance, proportion;
    symmetry;
    clarity of line;
    orderliness;
    use of reason (intellect) as opposed to emotion.

11. Play the minuet from Mozart's Don Giovanni. Discuss the elements of man's environment that influenced the composition of this music.

    Students respond to:

    In what kind of place would this music be played?

    What kind of clothing do you think was worn by those who danced to it?

    What kind of dancing did they do?

    What is the overall emotion provoked by this music and its environment?

12. Present reproductions or slides of classical painting, sculpture, and architecture, regardless of the time period in which they were created; e.g.,

    Jefferson's Monticello;
    Palladio's Villa Rotunda;
    Cézanne's The Bathers;
    Brancusi's Bird in Space.

Students analyze the classical elements in each of these works.

13. Give a synopsis of the Oedipus story, and then read selected scenes from Sophocles' Oedipus.

    Students analyze the elements of classical tragedy:

    the use of the chorus as narrator;

    the concept of man's fate, or the will of the gods;

    the concept of individual responsibility;

    the concept of catharsis;

    the use of the three "unities" - action, time, and place.

    Students write their own modern, twentieth-century ending to the Oedipus tale.

14. Direct students to read a segment of Pope's Essay on Criticism (from "A little learning is a dangerous thing" to "The whole at once is bold, and regular."

    Students discuss the classical ideal expressed in these lines.

    Students then listen to a recording of Haydn's Cello Concerto in D Major.

MEDIEVALISM (7 lessons)

Suggested Activities

1. Review the elements of classicism:

   balance
   symmetry
   use of reason (intellect)

   Explain that you are about to play two supposedly medieval works, one of which is authentic. The other is an imitation (written in the twentieth-century, as opposed to the thirteenth or fourteenth).

   Students listen to recordings of parts of The Play of Daniel and Carmina Burana.

   Students attempt to guess which is really the medieval composition.

   Explain the different instruments and musical structures used in the medieval period and heard in The Play of Daniel.

2. Run a film clip of Lon Chaney's version of The Hunchback of Notre Dame.

   Play simultaneously the opening of The Play of Daniel.

   With the music still playing, show slides of Gothic cathedrals, and of the

Bosch paintings The Hay-Wain and The Temptation of Saint Anthony.

When slides and music are completed, read aloud Grendel's attack on Heorot the night Beowulf and his men are asleep in the hall, from Beowulf.

Students deduce the characteristics of medievalism from what they have seen, heard, and read; e.g.:

superstition;
fear mixed with faith;
concern with God and the after-life;
idealization of religious objects and ideas, as opposed to mankind and earthly things.

Students respond to the question:

Where did the light go -- both figuratively and literally?

3. Present the idea that Gothic cathedrals represented the fullest expression of medieval life and thought. (Between 1170 and 1270, more than 500 Gothic churches were built in France alone.)

Show the film Chartres. (Encyclopedia Britannica Corporation; 32 minutes; color, 16 mm.)

Students visit a Gothic cathedral in New York (St. John the Divine, St. Patrick's) and report what they see, sense, and feel.

4. Show a series of slides of Gothic architecture found in Germany, France, Italy, England, accompanied by Kyrie Eleison, twelfth century Plainsong from Missa Marialis (Gregorian chant).

Students discuss the music in terms of line, texture, color; and identify the environmental force which seems to be the focal point of these works of art.

5. Read three ballads, while students read and listen:

"Sir Patrick Spens"
"Lord Randal"
"Get Up and Bar the Door"

Students compare these for use of language and subject matter with a poem such as:

Elizabeth Barrett Browning's "How Do I Love Thee?" (read in the first term); or

Alexander Pope's Essay On Man.

Students should understand, through this comparison, for whom and by whom ballads were written.

6. Present the Medieval-Renaissance Group performing a series of chansons. (A recording of chansons by Nonesuch or Pro Musica might be used.)

Read several of the stories of the chansons played.

Students note the similarities between the chanson and the ballad.

Students discuss for whom and by whom these songs were written.

Point out that the focus of medieval life, apart from the church, was the castle.

Show slides of medieval castles, accompanied by chansons by Guillaume de Marchant.

Provide a brief description of the feudal system: life on the manor, social structure, life in the castle.

7. Play excerpts from Marchant's Notre Dame Mass, and describe some of the characteristics of medieval church music:

   Gregorian chant - plainsong;
   Organum - 2 or 3 voices moving in strict parallel motion;
   Use of Greek modes for scales of music;
   Motet - unaccompanied polyphonic music for the Mass;
   Neumes - musical notation of the period.

THE RENAISSANCE (4 lessons)

Suggested Activities

1. Show slides of Renaissance art (daVinci, Michelangelo, Raphael).

   Simultaneously, play a recording of a Gabrielli's Jubilate Deo, or Palestrina's Adoramus Te.

   Students respond to:

   How does the Gabrielli music differ from that of Guillaume de Marchant?

   How do the look and subject matter of the paintings differ from that seen in medieval churches?

2. Play three styles of Renaissance music:

   Lute music with words (madrigal); e.g., Morley's "Now is the Month of Maying";

   Church music; e.g., Gabrielli's Jubilate Deo in B Flat;

   "New" church music (chorale tune); e.g., Martin Luther's "Ein Fest Berg" (A Mighty Fortress).

   Students discuss:

   Where is the main focus of the music in these pieces?

   What has happened to the music?

   Replay the Gregorian chant.

   Students respond to:

   How does Renaissance music differ from medieval? .... use of instruments, chords, etc.

3. Present reproductions of sculptured human figures from:

the tympanum of the Church of St. Pierre in Moissac, France (a Romanesque church);

the portal of Chartres Cathedral (Gothic);

Michelangelo's David (Renaissance).

Show reproduction of human figures from:

the Bayeux Tapestry;

a Gothic stained glass window;

daVinci's The Last Supper.

Students discuss:

How does artistic representation of the human figure in the Renaissance differ from that in the Middle Ages?

What does the change in representation seem to indicate?

Note: Clarify or define the Renaissance view of man, as compared with the classical or medieval view; e.g., in the Renaissance, we find the "marriage" of Apollo and Dionysus.

4. Read the Shakespearean passages beginning with the following lines:

"He jests at scars that never felt a wound..." (Romeo and Juliet)

"All the world's a stage..." (As You Like It)

"What a piece of work is man..." (Hamlet)

After each reading, discuss both the meaning and the use of language in the three passages.

Students discuss:

How does the view of life (what matters, what hurts) expressed in each of these Shakespearean speeches differ from that of a medieval artist?

Why would a period such as the Renaissance produce so many playwrights, whereas the medieval period did not?

BAROQUE (4 lessons)

Suggested Activities

1. Play recordings of:

   Kyrie from Missa Marialis;

   Kyrie from Bach's Mass in B Minor.

   Students state how each selection differs in expressing religious feeling.

   Students list differences, as suggested below.

   Medieval

   hollow, resonant quality;
   quiet, almost sombre, awesome;
   muted tone color;
   no meter, flowing rhythm;
   male voices only;
   many-phrased music;
   deeply religious, intimate scale;
   unaccompanied, a capella

   Baroque

   full quality, large numbers of performers, chorus, and orchestra;
   quiet beginning, but with underlying energy;
   complex texture;
   meter, quiet, energetic rhythm;
   male voices in opening, eventually joined by female voices;
   melodic ideas developed through counterpoint;
   deeply religious; grand scale;
   accompanied by orchestra

2. Show a reproduction of Bernini's Cathedra Peri (St. Peter's, Rome).

   At the same time, play a recording of In Dulci Jubilo as a hymn tune; followed by Bach's transformation into an organ prelude, from Orgelbuchlein.

   Students discuss:

   How Bach expressed the artistic ideals seen in Bernini's work.

   How these works of art affect us. (Consider grandeur, brilliance, religious fervor.)

3. Show a portrait of Madame de Pompadour by Bauchet.

   Simultaneously, play the "Hornpipe" from Handel's Water Music.

   (Rembrandt's The Night Watch, or Caravaggio's The Young Bacchus might also be used as further examples of the baroque).

   Describe the kind of life and society depicted by these works:

   the material used in the lady's dress;

   the dramatic detail;

   the kinds of instruments used in the music;

   Students analyze how the baroque composer expressed the times in which he lived.

   Students take a common modern object; e.g., a pen, pencil, ruler, wristwatch, pocket comb, and describe how one

might change it into a baroque object. (Emphasis should be on ornamentation and exaggeration of form.)

4. Show slides and/or reproductions of objects of art nouveau and art deco.

   Students discuss: How are art nouveau and art deco modern interpretations of the baroque?

   Play a Bucky Pizzarelli recording, or any good jazz musician's work, followed by a Bach fugue.

   Students discuss: To what extent is modern jazz a baroque treatment of music? (Consider variations on a theme; the use of counterpoint.)

ROMANTICISM (8 lessons)

Suggested Activities

1. Read, as students read silently,

   the opening lines of Pope's "Essay on Man";

   Wordsworth's "The Tables Turned."

   Students discuss:

   Which is the more emotional poem?

   Are Wordsworth's suggestions reasonable?

   Review the philosophy of art during ancient times; e.g., Apollo vs. Dionysus (reason vs. passion).

   Ask: Which Grecian philosophy is represented by Wordsworth's poem? ... by Pope's essay?

   Students discuss:

   If Wordsworth's poem is "romantic," what then might we conclude are some qualities of romanticism? (e.g., passion, rebellion, faith in instinctual knowledge).

2. Play recordings of:
   the first movement of Mozart's Piano Concerto in A Major;

   the first movement of Tchaikovsky's Piano Concerto in B Flat.

   Students discuss:

   How do the two pieces of music differ in terms of:

   balance of form;
   orchestral sound;
   controlled or uncontrolled emotional level of music.

   Describe the environments that produced these concertos (review classicism).

   Explain that romanticism was a reaction against classicism, as well as against industrialization and urban life.

3. Show a film version of the opera Pagliacci.

   Students will:

   Describe the emotional qualities viewed in the opera; e.g., the range of emotional and vocal intensity in the expression of love and revenge, from very happy to tragic.

   Write a short scene combining emotional extremes; e.g., love-hate, despair-hope. (A description of a scene would suffice.)

   Find what you think is appropriate music for this scene, and/or draw or paint a representation of the scene, or select an appropriate painting.

4. Review romanticism as a reaction to the cold, calculated, balanced correctness of neoclassicism.

   Present slides contrasting the two movements for student observation and discussion.

   Neoclassic

   Oath of Horatio (David)
   The Death of Socrates (David)
   Paganini (Ingres)
   The Sabines (David)
   The Death of Marat (David)

   Romantic

   Liberty Leading the People (Delacroix)
   Death of Sardanapalus (Delacroix)
   Paganini (Delacroix)
   The Raft of the Medusa (Géricault)
   The Burial of Atala (Girodet)

   Students describe the qualities of romantic art.

5. Present the slide of David's Death of Marat, and describe the circumstances of Marat's death.

   Students describe how a romantic artist would have painted the death of Marat.

6. Point out that Shakespeare wrote one really romantic love story, Romeo and Juliet.

   Briefly, tell the story.

   Raise two questions:

   What are the "romantic" elements of this story?

   Can a love story ever be unromantic?

   Read Shakespeare's "Let Me Not to the Marriage of True Minds," and Byron's "She Walks in Beauty."

   Students discuss which poem is more "romantic."

7. Show segments of the Olivier-Oberon film of "Wuthering Heights."

   Students discuss the qualities that make this a decidedly romantic film.

8. Describe briefly the three acknowledged Romantic periods:

   Hellenic;
   Romantic (in Europe) - 1800-1850;
   The 1960s in America

   Students discuss:

   The causes that produced the Romantic reaction in each of these major periods.

   (Emphasis should be on Romanticism as a reaction against rigidity, urbanization, intellectualism; or Romanticism as a form of escape.)

THE MODERN WORLD (11 lessons)

Suggested Activities

1. Show films, play recordings, and read from the following samples of Modern vs. other types of art.

   Modern

   Woman in the Mirror (Picasso)
   The Unknown Citizen (Auden)
   Pacific 231 (Honegger)
   "When Push Comes to Shove" - (scene from) (Twyla Tharpe)
   Waiting for Godot (film clip or reading) (Becket)

   Other

   Madame Rivera (Ingres)
   "Daffodils" (Wordsworth)
   Concerto for Violin, No.2 (Andante non tropppo) (Wieniawski)
   "Swan Lake" (scene from)
   Hamlet (film clip or reading)

   Students discuss:

   In each case, how does the "modern" work of art differ from its predecessor?

   What generalizations can be made, if any, about art in the 20th century?

   (Consider breakdown of form, concern with self-expression.)

2. Give a summary of a traditional short story; e.g., "The Ransom of Red Chief" or "The Tell-Tale Heart."

   Students describe how they would graph or diagram the progression of events in most short stories or dramas.

   Assign James Joyce's "Araby" or Faulkner's "Two Soldiers."

   Students consider the following questions:

   How would you diagram this modern short story?

   What is the difference in structure between the modern and traditional short story?

   In each case, where does the story take place? (the "outside" or objective world, vs. the "inner" or subjective world)

3. Read aloud:

   e.e. cummings' "---in-just-Spring;"

Browning's "Home Thoughts from Abroad."

Students analyze the difference in form and use of language in the two poems.

4. Show film clips from:

"Swan Lake"
"The Firebird"
"Fall River Legend"

Students respond to:

In what way does the movement change from "Swan Lake" to "Fall River Legend"?

In what way has the subject matter changed?

In what ways has the choreographer's use of line and space changed?

Point out that although the form of "Swan Lake" is Classical, the subject matter is Romantic.

Students read Pinter's The Lesson, (which is very modern, strictly Theater of the Absurd);

Students then watch Nureyev dance "The Lesson." His movements are classical, but the choreography is modern.

5. Play on the piano:

a major scale;
a minor scale (harmonic form);
a whole tone scale.

Students describe feelings or reactions evoked by each scale. (The Greeks believed in the power of scales to get responses from different emotional levels.)

Play a recording of Debussy's "Clair de Line" and, at the same time, show about 10 slides of Monet's Water Lillies.

Students describe what Debussy achieved emotionally through his music.

Students identify the elements of music that have changed with Debussy's style of composition; e.g., harmony, scale pattern (feeling of drifting or floating created by used of whole tone scale), rhythmic pattern (triplets against duples).

6. Show film clip of the ballet "The Rite of Spring."

Students analyze how the composer, Stravinsky, has moved away from traditional and impressionistic concepts of music:

the music is harsher;
the sound is more dissonant and complex;
an element of surprise is created by the displacement of strong beats within the measure;
number and distribution of the traditional orchestral instruments still being used have been changed.

Show a diagram of a classical orchestra.

Students compare this with orchestra used in the ballet.

Students consider how this new perception of music captures some of the spirit of the 20th century.

7. Have the students describe, draw, or sketch a personal representation of a nightmare.

   Students note distortions used to denote this state of mind:

   changes in time-space relationships;
   figure distortions;
   absence of "normal" persons, places, things.

Show slide of Francis Bacon's The Screaming Man, and play a recording of Arnold Schoenberg's "Pierrot Lunaire."

Students discuss (with considerable help from the teacher) the following:

What sort of mood does Schoenberg's music create? (the eerie, surrealistic world of nightmare)

What elements of music has he reshaped in order to create this mood?

Introduce the idea of:

atonality - new theory of sound. No tonic or home key. Breaks down traditional ideas of harmony, chords, consonance, dissonance.

sprechstimme- half-spoken (whispered), half-sung vocal lines, producing atmosphere of tension, fear, apprehension

Students "compose" a nightmarish scene, utilizing music, verse, dance movement.

(The music, verse, etc. need not be original. Students may borrow material from various sources.)

8. Explain the plot of Wozzeck, the opera by Alban Berg, to the class.

Play Act III, Scenes 1, 2, 3. Point out elements of music which represent extreme emotional agony of man:

use of sprechtstimme;
use of pitch; intensity of pitch levels;
use of orchestra.

9. Show film clips of The Cabinet of Dr. Caligiari, and M.

Students list some new materials and techniques adopted by composers to express their point of view regarding music.

Subject matter chosen:

dreams;
nightmarish thoughts or experiences;
brutal depiction of man's violence toward man.

Musical changes:

abandonment of traditional scales, chords;
invention of 12-tone series, or Serialism;
use of new singing techniques;
new orchestration techniques.

10. Show a series of slides and/or reproductions from the post-Impressionists up until World War II.

The series should include selections from each of the following areas:

Cubism - Cézanne, Picasso, Braque, Gris, Léger

Fauvism/Expressionism - van Gogh, Gauguin, Munch

New Realism - Modigliani, Hopper, Wyeth, Shahn

Dada/Surrealism - Duchamp, Dali, Magritte

Abstractionism - Kandinsky, Malevich

For additional examples of Abstractionism, include sculpture by Brancusi, Giacometti.

Students describe what they see, sense, and feel concerning the above works.

Students speculate about the artist's vision of his or her self, and the objects in the artist's world.

11. Present slides of the following architectural works:

Crystal Palace, London (Paxton)
Marshall Field Warehouse, Chicago (Richardson)
Casa Mila, Barcelona (Gaudi)
Savoye House, Poissy-sur-Seine (Le Corbusier)
Robie House, Chicago (Wright)
Bauhaus, Dessau (Gropius)

Students discuss what they see, sense, and feel about each work of architecture; e.g., the use of new materials, the arrangement of geometric solids, the flow of interior and exterior space.

Students should note:

a movement from the objective to the subjective view of reality;

a change from a limited, closed view of man to an open, expansive perception;

a broadening of styles in art from a national to an international base.

Anticipated Outcomes

Students will see artistic creation as a developmental process, molded to some extent by social, political, and economic forces.

Students will understand the basic principles of Classicism, Romanticism, etc., as approaches to artistic creation and as characteristics of particular periods in history.

Students will have begun to examine the forces that determine their own vision of the world -- forces that influence the emotions and will shape the structure of personal creative efforts.

NEW ART FORMS (10 lessons)

Behavioral Objectives

Students will:

apply evaluative criteria for art, learned in the course, to new art forms;

understand that new art forms frequently isolate, develop, and emphasize one basic element in the art form; e.g., imagery in poetry, notation in music, color fields in art;

consider the possibility of art without subject matter;

see that as art becomes increasingly subjective, communication between the artist and the audience may become more difficult;

re-examine the question, "What is art?";

see the necessity of experiencing a variety of new art forms that make possible the fullest development of their own talents.

Rationale

In a world in which there is no "natural order;" in which agreement on an objective reality is difficult (because, we are told, individuals project their own image on the world and even time is relative); in which the world itself has no limits and we are lost in spece, the individual -- and in particular the artist -- has turned inward to seek reality, i.e., himself/herself.

This concern with private realities manifests itself in the stream-of-consciousness, or interior, monologue in literature; in surrealism in art; and in music, e.g., the strains of Schoenberg's Verklarte Nacht.

Skepticism about objective reality, and the loss of faith in basic assumptions about order and form, have led artists to abandon form and to concentrate on the media of their particular art. "What is art about?" or "What does the artist mean?" are questions that, in many instances, have become irrelevant.

In addition, technological developments in electronics and in film, for example, have been adapted by artists and used to create new art forms and to introduce new elements in sound and color in the more traditional forms.

The possibility of existing other worlds, e.g., the cinematic vision of "Star Wars," and the increasing use of computers to control our lives, have led to greater depersonalization of art than even Ortega y Gassett had ever dreamed possible. In this new world, it becomes even more difficult to define art and to develop critical criteria.

The purpose of the last segment of this curriculum is to help students become more aware of the impact of the modern world on the artist and of developing new art forms, and to give them a chance to review and re-examine the aesthetic theories suggested in the course.

THE CAMERA (1 lesson)

Suggested Activities

1. Distribute copies of the book, The Family of Man, a photographic essay created by Edward Steichen for the Museum of Modern Art.

   Show slides and/or reproductions of the following selection of paintings and sculpture (or a similar selection).

   Students find photographs in The Family of Man which explore the same or similar ideas, moods, and emotions.

   Slides

   Birthday (Chagall)
   The Kiss (Rodin)
   Desire (Maillol)
   Peasant Wedding (Brueghel, the Elder)
   Luncheon of the Boating Party (Renoir)
   The Last Supper (da Vinci)
   Guernica (Picasso)
   Three Women (Léger)
   The Burghers of Calais (Rodin)

   Students discuss the similarities between painting and sculpture, and photographs.

   Raise the following questions:

   Is photography art?

   How does the photographer achieve desired effects, as compared with the painter or the sculptor?

   Students discuss:

   use of close-ups;
   dramatic lighting;
   posing;
   selection of location;
   taking many shots and saving one.

ELECTRONIC MUSIC (5 lessons)

Suggested Activities

1. Play a selection from J.S. Bach's Well-Tempered Clavier or the Brandenburg Concerto.

   Play the same selection, as recorded on "Switched-On Bach" or the Well-Tempered Synthesizer."

   Students compare the quality of sounds heard on the recordings: the original score vs. the electronic presentation.

   Students respond to:

   How has the sound quality been changed by the synthesizer?

   How would you describe the quality of electronic sound?

   If possible, have an expert bring a portable synthesizer to class to explain and demonstrate it as an instrument, and as a tool for the composer.

   Assign small groups of students to experiment with "programming" sound.

2. Play Pictures at an Exhibition:

   by Moussorgsky;
   by Emerson, Lake and Palmer, (English rock group).

Students list reasons why the same piece of music "sounds different" when played by Emerson, Lake, and Palmer. (Use of synthesizer, electric guitar, amplified instruments, different use of percussion)

3. Play excerpts from "Gesange der Junglinge" (Song of the Holy Children), by Karlheinz Stockhausen.

   Explain the story (see works by Stockhausen).

   Students discuss:

   possible parallelism in story of this music and historical events of World War II in Nazi Germany;

   new materials used by composer to paint the picture; e.g., synthesizer, tape recorder.

   If possible, show pictures of the technological advances made in 20th-century instruments; e.g., electronic organs, Moog synthesizer, electric piano, celeste, theremin (used in music for "Spellbound"), tape recorders, amplified equipment.

   Discuss the use of ordinary objects as instruments:

   cardboard
   glass
   wood
   metal
   brake drums

4. Play excerpts from the sound track of "Star Wars."

   Students identify some of the musical materials used by the composer to give a sense of futuristic world; e.g.,

   electronic sounds;
   irregular melodic patterns;
   irregular rhythmic patterns.

   Raise the following question:

   Is the Electronic Age composer using the basic musical language of former periods of music history?

5. Play an "acid" Rock recording; e.g., Led Zeppelin.

   Students describe how the jazz-rock medium has borrowed musical ideas from electronic composers.

   Students produce paintings, drawings, poetry, choreography based on their varied listening experiences.

   Ask: Are we still experiencing great art in music?

CONCRETE POETRY (2 lessons)

Suggested Activities

1. Show a slide of Kasimir Malevich's White on White, while playing a recording of Wagner's "Prelude to Lohengrin."

   Explain that originally this music was considered too "high" in pitch to be pleasing to the human ear. Now the sound is appreciated.

   Students look at the slide and respond to the following questions:

   How light can a painting be?

   How simple can an image be and yet provide an interesting aesthetic form?

   Why is the painting called White on White? Why not White in White, White around White, or White and White?

   Are the two whites different? Does one appear warmer and the other appear cooler? Are the two whites bright, dull, or neutral?

   Is the white shape balanced? Does it create a tension on the background?

   If the white shape were made of a white substance, what might that substance be? Snow? Milk? Cotton?

   Does White on White appear to be a large or a small canvas? Why?

   Does White on White seem to be happy or sad; loud or soft; strong or weak?

   If this painting were hung in a room, what sort of furnishings might go with it?

   Might you successfully use this painting as the basis for the design of a white rug?

   How might this painting influence other artists to try new directions with their own art?

   Is this painting art?

   Using the discussion items listed above, students write a one-page report of their own observations and impressions of White on White. Students respond verbally, after the writing, to the question of whether they like or do not like White on White, justifying their answers.

2. Write the following on the board:

```
F          F
 A        A
  L        L
   L       L
    I      I
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   Ask: Which is the better poem?

   Students discuss the criteria the teacher could possibly have used to call either of the above a "poem."

   Suggest that there are forms of imagery on the board, and that

one aspect of poetry, which had been established earlier in the term, was the creation of images.

Students discuss whether the examples on the board use language to create images or line and space. If the answer is line and space, then perhaps what is on the board is a drawing and not a poem.

Introduce the idea of concrete poetry, but do not pass judgment on its validity.

HAPPENINGS AS THEATER (1 lesson)

Suggested Activities

I. Describe the following experiences:

I went to a "happening." The audience sat in a circle. A group of actors came in, danced around, and began to empty the baskets they were holding, which were filled with dead fish. The smell was intense. Several members of the audience walked out.

Students discuss whether or not the "happening" was theater, or a theatrical experience.

The audience came into a regular theater and took their seats. The curtain was up. The stage was lit, and a group of actors was sitting on the stage. The actors stared at the audience. The audience looked at the actors. Nothing happened. Finally, some members of the audience got up and left. The actors applauded.

Students discuss whether or not this experience was theater. Was it art? Is one of the elements of good theater the ability to make the audience feel something? Some members of the audience felt uncomfortable and left. Some felt disgusted, said insulting things to the actors, and then left. Didn't they have an experience?

Students consider:

What is missing in all these artistic expressions?

Must art have content? Form?

To what extent must it involve the audience?

Must art entertain?

What is the definition of "entertainment"?

Note: What one would like students to see is that the creator of a "happening," like the "concrete" poet, has chosen to isolate one aspect of the art form and carry it to an extreme -- or perhaps to the point of the absurd.

CONCLUSION (1 lesson)

Students will understand the difficulties in forming aesthetic theories and evaluative criteria for the arts.

Suggested Activities

1. Present this lesson without comment.

   Arrange light show* in a darkened room.

   Play a recording of George Crumb's "Star Child," or "Songs, Drones, and Refrains of Death."

   Show slides of work of Francis Bacon on one screen, as light show continues and music plays.

   The behavioral objective of this lesson is to have the students experience disorientation.

* The "light show" can be easily set up by the school's stage crew, using movable stage lights or strobe lights and several different-colored gels.

  As an alternative method, use several carousel slide projectors (preferably with a timing mechanism). Alternate flashes of light with slides of art work.

Anticipated Outcomes

Students will be able to identify many of the environmental influences on the artist in their own (the students') environment.

Students will understand the causes (greater subjectivity, decrease in content or subject matter, lack of form, use of unfamiliar symbols and sounds) of the breakdown in communication between the artist and the audience.

SUGGESTED DISCOGRAPHY

Age of Elegance	COL. M30484
Ballet Music	COL. M-3128; MT-3138
Beatles - Rock 'N Roll Music	CAP SKBO-11537 8X2K-1537; 4X2K-11537
Black Orpheus	FON 67520
Carmina Burana (Orff)	ANGL. S-37117 (Q) COL. M-33172; MS-31839
Chorale Preludes: Orgelbuchlein (Bach)	NONE. 73015
Elizabethan and Jacobean Ayres, Madrigals	
English Madrigals	TURN. 34202
Fantasia (Stokowski)	LON. 21112; BUENA 4031
Guide to Gregorian Chants	VAN. 71217
Gesang de Junglinge (Stockhausen)	DG 138811
Hymnen Anthems for Electronic and Concrete Sounds (Stockhausen)	DG - 2707039
Instruments of the Middle Ages and the Renaissance	ANG. - SZ-3810; 4X3S-3810
Mass in B Minor (Bach)	LON. 1287 RCA. FVL 2-5715 ANG. S-3720
Mass of Notre Dame (Marchant)	DGG ARC 3032 VAN. BGS 5045 NONE. H-71184
Missa Marialis Music of the Renaissance Nonesuch Guide to Electronic Music	TURN. 34058 NONE. HC-73018
Pictures at an Exhibition (Emerson, Lake, and Palmer)	MANT. 66666; TP 66666; CS-66666
Play of Daniel	MCA - 2504
Bucky Pizzarelli	DG 139362 BDL 1-1120 MON EV 7066

Songs, Drones, and Refrains of Death (Crumb)	COL. M-32739
"Star Wars" (Sound track)	20th Century Label
Switched-On Bach	COL. MS-7194 MQ.-31018 MAW-31018
2001: A Space Odyssey	MGM S1E-13 M8 H-13 M 5H-13
Well-Tempered Clavier, Book I (Bach)	COL. D3S-733 MS-6408 MS-6538
Well-Tempered Synthesizer	COL. MS-7286
Wozzeck (Berg)	DG - 2707023 COL. M2-30852
Wozzeck (Selections) (Berg)	VAN. C-10011/2 MER. 75065

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Note: Also recommended as a source for poetry in all high schools is the Harcourt, Brace textbook series Adventures in Appreciation (10th grade); Adventures in American Literature (11th grade); Adventures in English Literature (12th grade). New York: 1968.

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Sources for Dance

Illustrative materials can be obtained from the Library of Performing Arts at Lincoln Center. The dance film collection at the library is the most complete one in the United States. The library is willing to arrange showings of films to classes at Lincoln Center.